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MISS JESSIE KING.

THIS young singer, who, by conscientious labours, no less than by natural talent, has already acquired an enviable position among the more promising aspirants to high honours in the profession she has chosen, is by no means the first of her race to whom music has been "as the breath of life." She was born in Chelsea, but her relatives come from the Isle of Wight. Miss Jessie King's grandfather was an organ builder, and several members of her family are able musicians. Her father was for many years at the South Kensington Museum and the Albert Hall. Showing while very young considerable aptitude for music, and having a remarkably good ear and memory, she was taken, when about the age of seven years, to Mrs. Layton, of Chelsea. She was trained in singing entirely by that lady, and pupil and teacher do credit to each other. Miss King was taught from the first on the method Mrs. Layton still follows with nearly all her pupils. This method is that of the late Emil Behnke, and in Miss King's case it improved and gave greater freedom to her noble voice, by nature full and singularly free from any unpleasant quality or "break."

On Mrs. Layton first introducing her pupil to Mr. Manns, Miss King was at once asked to sing at the Crystal Palace, and a few months afterwards she took part in the grand festival performance of *Elijah* on the Handel orchestra, her voice telling with much power and sweetness. Since then she has assisted at many of the best concerts, principally oratorio, a branch in which she undoubtedly excels. Miss King sang at an organ recital at Gloucester early in 1892 with Mr. Layton, and the Dean and the Cathedral organist (Mr. C. Lee Williams) were so taken with her rendering of "O thou afflicted," from *St. Peter*, that she was at once engaged for the Three Choirs Festival held in Gloucester in the following September. The favourable opinion of her abilities then passed has since been confirmed in numerous quarters. Miss King's artistic services, remembered by the patrons of the oldest of English musical institutions at the annual gathering in Gloucester two years ago and at Worcester in 1893, have been secured for the meeting at Hereford next month, when she will have a share in *Elijah*, in Dr. A. C. Mackenzie's *Bethlehem* (new to the provinces), in *Messiah* ("O! thou that tellest"), and will create the part of the heroine in Dr. Harford Lloyd's ballad for soli, chorus, and orchestra, "Sir Ogie and the Lady Elsie," to be conducted by the composer at an evening concert in the Shire Hall.

CURRENT NOTES.

IT is said that the most suitable place for a performance of the *Messiah* is the nave of a cathedral wherein the sun's rays steal through window-panes clouded with sombre colours. However that may be, the many thousands who thronged the central transept of the Crystal

Palace on the first day of the recent Festival were not only content to do without the "dim religious light," but positively rejoiced in the splendour of the scene. Moreover, they found Handel's music was, after all, more in keeping with the brightness of a midsummer celebration than with the gloom of a cloister. There is, indeed, a ring of joyfulness in his themes that never fails to appeal to the heart of the English people. His "sacred oratorio" is almost throughout a song of thanksgiving—a song worthy, some fondly imagine, of the celestial choir. That it is a song for multitudes to sing was made evident on this occasion. In the opening chorus, "And the Glory of the Lord," the choristers gave assurance of ability to fulfil their onerous duties. No doubt of it could be entertained whilst listening to the voices, now in sections answering each other, and now in full harmony, joining together in announcing "glad tidings." As they began so they continued throughout the interpretation of the sublime work. Always decisive in attack, accurate in intonation, clear in statement of the several subjects, and, what is more than all else, true and forcible in expression. Never have the "divisions" in the choruses been executed with greater precision, and never have their meanings been made more intelligible and convincing. They were not mere senseless "chains of tones" for vocalisation, but vehicles for the manifestation of feeling. Thus the "runs" in "For unto us" were as the glad utterances of a people blessed beyond expectation. Not less truthful was the rendering of the solemn harmonies to the words, "The Lord hath laid on Him." But the greatest effect of all was wrought by the "Hallelujah" chorus, the exulting strains of which, delivered as they were with heart and voice, thrilled the vast audience. All the forces of the orchestra were then brought into play with a unity that resulted in a musical triumph. That the instrumentalists supported with efficiency the army of choristers will be taken for granted when it is stated that Mr. August Manns was the commander-in-chief. To make the performance complete, the solos were entrusted to a famous quartet, consisting of Madame Albani, Miss Marian McKenzie, Mr. Ben Davies, and Mr. Santley, all of whom kept their laurels untarnished.

On the "Selection" day the band had opportunities of coming to the front, and right well did the members thereof avail themselves of the advantages afforded by a miscellaneous programme. Indeed, before entering on their appointed duties they were called upon to play the Dead March in *Saul* as a tribute to the memory of the chosen ruler of France assassinated whilst in the performance of duty. With the beginning of the programme mournful strains gave place to joyful themes, the overture to the "Occasional Oratorio" being the first piece in the list. It was given with so much vigour as to evoke a demand for repetition. Not so interesting proved the Concerto in D, for strings, oboes, bassoons, and organ; but the Sonata in A, for violin, played by two hundred and twenty violinists, was thoroughly enjoyed, the fascination of the melody being irresistible. Abundant chances to gain dis-

tion were afforded the solo singers. To Madame Albani was allotted the air, "From Mighty Kings"; to Madame Melba, "Let the bright Seraphim"; to Miss Ella Russell, "But oh! what art can teach"; to Mr. Ben Davies, "Waft her, Angels"; to Mr. Santley, "Honour and Arms"; to Mr. Edward Lloyd, "Love in her eyes." There were several other solos in the course of the lengthy programme. Madame Clara Samuëll and Miss Marian McKenzie sang the duet, "O, Lovely Peace." Some effective pieces were chosen for the choristers, who highly distinguished themselves in "May no rash intruder" and in "Wretched Lovers." The "Selection" included excerpts from *Deborah*, *Judas*, *Jephthah*, *Solomon*, *Joshua*, and *Samson*.

On the choristers was laid the burden of the last day's performance, *Israel in Egypt* being the mighty theme. Formerly, rest for executants and relief for auditors were obtained by the interposition of solos taken from the master's secular works. As if to show that such irregularities could no longer be tolerated, one of the airs so utilized, "Nasce al Bosco," was included in the programme of the "Selection" day. Strange to say it was even on this occasion deemed expedient to usher in the greatest of all choral compositions with an orchestral movement and a chorus taken from the anthem "Lamentations of the Israelites for the Death of Joseph." Need it be said that this arrangement was unfavourably regarded? All the choruses in the first part were finely rendered, and several with an astounding effect, amongst such being, "He sent them hailstones," which was repeated in compliance with the unanimous wish of the audience. Scarcely less remarkable was the interpretation of the number, "But the waters overwhelmed." Indeed the leading characteristic of each chorus was made duly prominent. Whether it was the gloom of "He sent a thick darkness," or the terror of "He smote all the first-born," or the joy of "But as for His People," the distinguishing feature of each number of the series was faithfully presented. From some cause or other the choral work of the second part of the oratorio fell short of the standard of excellence set up in the first. Apparently, the singers grew tired, and their attention became slackened. In one instance, to the consternation of their watchful conductor, they failed altogether in attack. Happily, Mr. Edward Lloyd's spirited delivery of the heroic air, "The enemy said," had the effect of bringing them back to a sense of duty, and gathering fresh courage at the example set them, they applied themselves with renewed vigour to the full accomplishment of their arduous task. The contralto solos were admirably rendered by Miss Clara Butt, while those for soprano were forcibly declaimed by Miss Anna Williams, the other principal singers being Madame Clara Samuëll, Mr. Norman Salmond, and Mr. Andrew Black. At the conclusion of the oratorio Mr. August Manns was honoured with loud and prolonged applause.

MADAME ADELINA PATTI's concert at the Albert Hall on the 7th ult. brought one of the best audiences of the season. In splendid voice and in excellent spirits the greatest of *prime donne* added to her *répertoire* Elisabeth's Prayer from the third act of *Tannhäuser*. As everybody knows, Madame Patti has been some years making up her mind with regard to the legitimacy of the claims of Wagner's music, but it is to be hoped she will often sing the beautiful number introduced on this occasion. The Prayer has never previously been sung in London with

such depth of feeling and artistic sentiment. When recalled she delighted the audience by repeating the whole of the piece, in which she was admirably accompanied on a Mustel organ by Mr. J. M. Coward. During the afternoon Madame Patti also sang "Una voce poco fa" (*Il Barbiere*), "Vedrai Carino" (*Don Giovanni*), "The Last Rose of Summer," and "Home, Sweet Home." Madame Antoinette Sterling, Madame Alice Gomez, Mr. Ben Davies, Mr. Santley, Master Jean Gerardy, and the Royal Welsh Ladies' Choir also contributed to the successful entertainment.

A few days later, on the 12th, Madame Patti generously served the cause of charity by giving a concert in Swansea in aid of the local hospital and of the poor of the neighbourhood of Craig-y-nos, this being the sixth time the famous *artiste* has assisted the institution by means of her unrivalled talent. The reception of Madame Patti by the townsmen was of the most enthusiastic description. Flags, banners, and other decorations graced the streets through which she and the party from Craig-y-nos passed; bouquets were presented, and crowds sallied forth to see the celebrated songstress. At the concert in the Albert Hall she sang "Una voce," with "Vedrai Carino" for the encore; "The Last Rose of Summer" (encore, George Fox's "Lullaby"); Tosti's "Serenata"; and "Home, Sweet Home," and "Comin' through the rye" as other extras. A vote of thanks to the *diva* was proposed by Sir John Jones Jenkins, and seconded by the Mayor of Swansea. Indeed nothing was wanting to show appreciation of Madame Patti's kindness. Others who took part in this memorable concert were Madame Hannah Jones, the Misses Eissler, and Mr. Norman Salmond. Mr. Durward Lely was to have appeared, but not having returned from America, Signor Nicolini filled the gap by singing in excellent style "Salve Dimora" (*Faust*), and "La donna e mobile" as an encore. The pecuniary result of the concert totalled nearly a thousand pounds.

THE National Eisteddfod of Wales, begun on the 12th ult., at Carnarvon, was marked by the presence of the Prince and Princess of Wales, it being the first occasion of the Heir to the Throne attending such a gathering in the Principality. The reception given to the Royal visitors was of the heartiest nature, and it was evident that they were interested in the ceremonies they witnessed. The principal musical event of the gathering was a competition for choirs of 140 voices, in the rendering of Mendelssohn's chorus, "All men, all things," and a part-song entitled, "Isle of Beauty," by Mr. J. H. Roberts, a Welsh composer. The first prize was £150, the second £25. There were five competing organisations—namely, from Cardiff, Rhymney, Shrewsbury, Carnarvon, and Birkenhead. After an exciting contest, victory was declared for the Rhymney choir, with the Cardiff choir second. A competition for female choirs of from twenty-five to thirty voices was easily won from seven other competitors by the Birkenhead choir. On the last night (the 13th) of the meeting a Welsh oratorio, *St. David*, composed by Mr. David Jenkins, was sung to Welsh words by Welsh artistes—Miss Maggie Davies, Miss Mary Thomas, Mr. Ben Davies, Mr. Norman Jones, and Mr. David Hughes. The whole of the proceedings connected with the assembling of the bards passed off with the utmost success.

The Prince of Wales, in replying to the address presented him by the Mayor and Corporation, stated that the

Eisteddfod was an institution which, originally dating from the most ancient times, was, after an interval, revived by the Tudor kings. In wishing continued prosperity to the Eisteddfod the Prince said: "These annual gatherings have done much, not only to perpetuate a time-honoured custom, but to raise the intellectual character of the nation."

DR. JAYNE, the Bishop of Chester, is not inclined to throw over the older composers until he can meet with some who are immeasurably better. At the inauguration of the Triennial Musical Festival in Chester Cathedral on Sunday evening, the 22nd ult., when the *Hymn of Praise* was performed, he said that sometimes they heard it whispered that the renown and influence of Mendelssohn was on the wane. It should not be doubted, however, that the allegiance of the people was still firm to him who rendered to them so great, so priceless a gift, meeting their taste, but refining and elevating. Surely true wisdom was to be learnt from the teaching of St. Paul, who told them that there was one glory of the sun and another of the moon, and another of the stars. So there was one glory of Handel, one glory of Mozart, one glory of Wagner, and one of Mendelssohn. God forbid that any one of those stars of song should be deposed from the firmament of our musical heaven.

MR. HAMISH MACCUNN has completed his opera *Jeannie Deans*, and the Carl Rosa Company intend to produce it at Liverpool. Signor Arditì has just been appointed by the directors one of the conductors for the ensuing season, and he will commence his duties in Dublin during the customary autumn season of four weeks.

THE Queen twice last month showed her sympathy with modern opera. On the 6th ult. Madame Calvé and her associates went to Windsor to play Massenet's latest work, *La Navarraise*, which was preceded by *Philemon et Baucis*, with Madame Sigrid Arnoldson as the heroine. On the 17th, Mr. Cowen's *Signa* was given in concert form, with Madame Arnoldson (who took the place of Madame de Nuovina, indisposed), Mr. Ben Davies, and Signor Ancona.

OF the numerous gatherings of juvenile choirs taking place each year in London, none is more interesting than that brought about by the contest of representatives of public elementary schools in the Metropolis for the challenge medallion presented six years back for annual competition by Mr. J. R. Diggle, Dr. Gladstone, Mr. W. Roston Bourke, and Mr. J. Spencer Curwen. By preliminary trials the various candidates are reduced to a comparatively small number when the manifestation of ability is made in public. This year there were half-a-dozen choirs to challenge the Haselrigge Road (Clapham) body, the winner of the medallion last year. The six challengers were Lyndhurst Grove, Camberwell; Fleet Road, Hampstead; Waldron Road, Tooting; Buckingham Terrace, North Kensington; Great College Street, Camden Town; and Ancona Road, Plumstead. Of these the Fleet Road School held the medallion in 1891 and 1892.

Each choir was required, on the 18th ult., in Queen's Hall, to sing as a test piece Smart's "Oh, Skylark"; a sight test specially composed by Mr. Bourke, entitled "A bright bird dwelt in a golden cage," words by S. Lover; and a piece of its own selection. The interval between the trials and the announcement of the awards was filled

by a short concert, in which Miss A. M. Wakefield, Miss Minnie L. Cowley, and Mr. Richard Stokoe (organist) took part, and by short speeches by several members of the London School Board. The sight test was of a nature calculated to puzzle even an experienced body of adult singers. It contained several trying passages, particularly towards the close, when each of the three parts had to sing in immediate succession a short phrase in imitation. With the exception of this phrase, the perplexities of the piece were mastered with surprising success, considering that the children had never before had the music placed before them.

Prior to announcing the result, Mr. W. J. McNaught, who had for his brother adjudicators Mr. L. C. Venables and Mr. Arthur Somervell, entered into particulars of the shortcomings as well as of the meritorious points of each of the choirs. Both the test piece and the selected piece were on the whole commendably rendered, but occasionally there were evidences of exaggerated expression which it will be well to avoid in the future. He gave the verdict in favour of the Lyndhurst Grove School, whose performance of the test piece, and also of the selected piece (Stevens's "Blow, blow, thou winter wind") was nearly perfect throughout as regards beauty and delicacy of effect. They did better than some of their companions in the sight test. The announcement was received with loud cheers, and applause also followed the declaration that second honours had been awarded to Fleet Road.

Mr. McNaught, like some other persons present, appeared to think that the sight test was rather too difficult for the purpose, indeed, amid much laughter from the adult listeners and approving cheers from the children, he said Mr. Bourke ought to be made to stand on the platform and sing it himself. Some of the audience thereupon called for Mr. Bourke, but this able musician preferred not to respond. Mr. McNaught, who has been one of the judges from the beginning of these contests, said that the singing generally was equal to previous years; if not superior. No town in the provinces could do better, but some, he thought, could do as well. He threw out the suggestion of pitting North country towns against London, if possible at the Crystal Palace, and specially referred to the efficiency evinced by the Leeds schools during his recent visit to Yorkshire. The challenge medallion and prizes were presented by Lady Jeune.

SIR AUGUSTUS HARRIS has already made several engagements for next season; among them are Madame Calvé, who will be here during May and June, the brothers de Reszke, and M. Pessina, the accomplished baritone, who added to the prestige he gained in this country as Falstaff by a dramatic representation of *Telramund in Lohengrin*. He has been secured for three seasons.

THE Wagner performances at Bayreuth began on the 19th ult. with *Parsifal*, the representation of which was by no means equal to that of former occasions. The best feature of the cast was the Kundry of Frau Rosa Sucher. The other works selected for the present series are *Lohengrin*, not previously heard at the Wagnerian shrine, and *Tannhäuser*.

MISS ZELIE DE LUSSAN, the young soprano for several years with the Carl Rosa Opera Company, has been engaged by Mr. Abbey for the winter season in America, as well as Miss Sybil Sanderson. Madame Melba, the

brothers de Reszke, M. Maurel, M. Plançon, and Signor Ancona, with Signor Mancinelli and Signor Bevignani as conductors, will also be gathered beneath Mr. Abbey's banner.

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AT the first representation (on the 3rd ult.) of *Mirette* at the Savoy Theatre, it was rather difficult to understand what the novelty was intended to be. Mr. D'Oyly Carte issued a paper in which he stated that the piece did "not profess to be a comic opera in the sense in which these words are generally understood in England," but that it was more of the type known in France as opera comique, a description, he added, which included such varied works as *Il Barbiere*, *L'Etoile du Nord*, *Carmen*, and the *Basoche*. He also said that it was unnecessary and useless to compare it with works previously produced of a totally different character and aim. In the result *Mirette* turned out to be of the superior order of modern comic opera—that is to say, of the examples quoted by the manager it bore the closest resemblance in style to the work by which André Messager has become known in this country. Michel Carré's book has been translated by Mr. Harry Greenbank, and the English lyrics are by Mr. F. E. Weatherly. In story it is exceedingly slight. The heroine is a gipsy, who though virtually betrothed to Picorin, one of her own tribe, so fascinates the youthful Gerard, nephew of the Marquise of the neighbouring château, that he persuades his aunt to offer her a home, whilst Picorin is engaged beneath the same roof as footman. The Marquise soon perceives in what danger Gerard stands, and with the object of disillusionment insists upon Mirette dancing in her gipsy attire at a *fête* to celebrate the approaching nuptials of her nephew with Bianca, the daughter of Baron van den Berg. The scheme does not quite realise the astute old lady's object, but when Bianca appeals to the good nature and common sense of her humble rival, the latter consents to give up her aristocratic sweetheart. She contrives that the young man shall overhear a conversation to the effect that she only loves Picorin. Thus the way is paved for the happy union of the two gipsies and of Gerard with Bianca.

Messager's music is not particularly distinctive, but it is bright, melodious, and always refined. The principals have each two or three ballads of a favoured type, and there are some lively choruses; whilst the contrasts between the gipsy dresses and the elegant robes of the Marquise's friends produce all the requisite picturesqueness of effect. Miss Maud Ellicott is a spirited representative of the gipsy, and sings with judgment. Miss Florence Perry makes much of her opportunities as the somewhat neglected Bianca, who, in a song "But yesterday in convent grey," has one of the best numbers in the score. Miss Rosina Brandram is of great service as the Marquise, and the leading male singing parts are given to Mr. Courtice Pounds (the Picorin), Mr. Avon Saxon (the gipsy chief), and Mr. Scott Fiske as the impressionable Gerard. The more pronounced humour of the piece is entrusted to Mr. Walter Passmore, an agile dancer, who embodies a cowardly but good-natured gipsy, and is rarely absent from the stage.

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MR. HILTON CARTER has been appointed Secretary of the Guildhall School of Music in place of the much-regretted Mr. Smith. He will enter upon his duties in September. Mr. Carter's experience has been gained by the discharge of similar work at the Hampstead Conservatoire and the London Organ School.

THE final concert this season of the Wolff Musical Union took place at St. James's Hall on the afternoon of the 11th ult., when the celebrated wind instrument quartet from the Grand Opera, Paris, took part in several pieces. M. Taffanel, the flautist, is one of the finest artistes of the time, and but for his duties as conductor at the opera, would certainly be frequently heard in this country. As it is, his visits will be always welcome. In a suite in C minor for pianoforte and flute, written expressly for him by Widor, his phrasing was as beautiful as his execution was remarkable. Indeed, so admirable was the performance of himself and M. Diémer, that the scherzo of this piece had to be repeated. In Rubinstein's quintet, Op. 55, M. Taffanel was assisted by MM. Diémer, Turban (clarinet), Reine (horn), and Letellier (bassoon), the rendering being throughout marked by singular finish. M. Johannes Wolff, to whom the credit of the carrying out of this series of concerts is due, played with MM. van Waefelghem and Taffanel in Beethoven's Serenade, Op. 25.

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THE fifth annual dinner of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations took place at the Hotel Metropole on the 16th ult., under the presidency of Lord Charles Bruce. Dr. A. C. Mackenzie and Sir George Grove were present, and the latter during the proceedings obtained permission to interpolate a toast wishing every success to Mr. Franklin Taylor on his journey to Cape Town to examine, by request, South African students.

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THE Philharmonic Society's season has again paid its way, and it is therefore unnecessary to make any call on the guarantors. The directors elected for next season are Messrs. Francesco Berger (hon. sec.), Oscar Beringer, W. H. Cummings (treasurer), C. Gardner, A. Gilbert, A. Randegger, and G. H. Robinson. Seven concerts will be given, namely, on March 7th and 20th, April 3rd, May 1st, 16th and 30th, and June 13th.

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SIR AUGUSTUS HARRIS'S provincial operatic tour of twelve weeks commences at the end of this month at Blackpool. The company includes the sisters Ravogli, Miss Lucille Hill, Miles. Joran, Olitzka, and Gherlsen, and Messrs. J. O'Mara, Brozel, Morello, Dufliche, and Arimondi. The conductors are Herr Feld and Signor Seppilli.

OPERA AT COVENT GARDEN.

THE fifth novelty produced by Sir Augustus Harris during the season was Mr. F. H. Cowen's *Signa*, which had already acquired a somewhat chequered history. Specially composed for Mr. D'Oyly Carte at the Royal English Opera House, now converted into a variety temple, it was intended two years ago that it should follow Messager's *La Basoche*. When it became evident that it could not be given in London for some time, Mr. Cowen had the English libretto of Messrs. Gilbert & Beckett and H. Rudall translated into Italian, and went to Genoa to superintend its performance. On arrival he found the cast unsatisfactory and accordingly withdrew the opera. The four acts dealing with the incidents in Ouida's novel having been reduced to three, it was accepted by Signor Sonzogno, of Milan, for representation at the Dal Verme. Unfortunately it was produced within a few days of Leoncavallo's *I Medici*, and the comments passed upon

the latter had an unfavourable effect upon the English composer's work. Sir Augustus Harris, before placing it on the Covent Garden stage, recommended that the three acts should be brought into two, a task skilfully carried out by Mr. F. E. Weatherly. On the evening of the 30th June it was first heard in England, but in the Italian tongue. Though dramatically the comparatively slight story may have been improved by the rigorous condensation to which it had been subjected since Mr. Cowen first set it to music, we are inclined to think the score suffered thereby. There are many passages instinct with the melodic grace and smoothness of Mr. Cowen's style, together with stronger indications of dramatic power than he has yet manifested in either of his cantatas or in *Thorgrim*, but he scarcely seems to have mastered the intensity of the new school of Mascagni, Leoncavallo, and other of the younger Italian composers whose stars are just now in the ascendant. The music of *Signa* shows no sign of age, but we fancy it would have proved more effective if heard as originally intended. The first act now ends with the rustic hero's departure from his native Tuscan village to Naples, whither he is tempted by Gemma, the dancer, and the operatic manager. The second act (after a supposed lapse of several months) opens with Signa's distress at having lost the affection of the woman for whom he has sacrificed so much, and the appearance of the indignant old Bruno soon brings about the tragic sequel. Signa's "Song of Liberty," when the *impresario* tests his voice; the duet for Bruno and Signa, when the former vainly endeavours to persuade his nephew to lead a quiet life on his own farm; the duet in the second act for the hero and the fickle Gemma, with the immediately succeeding mocking chorus of the students to the strain of a popular air whilst they accompany themselves on guitars; and the short finale are the most striking vocal numbers. Between the acts comes a bright and dashing intermezzo, appropriately leading into the dance and chorus of masqueraders upon which the curtain ascends. Mr. Ben Davies sang sympathetically as Signa; Signor Ancona, who is never more at ease than when he has to grapple with a strong dramatic situation, did remarkably well as the rugged Bruno; and Madame de Nuovina was equal to the less striking character of the heroine. The first performance was conducted by Mr. Cowen, who was warmly complimented at the close.

A few nights later (to be exact, on the 4th ult.) came the much-talked-of *L'Attaque du Moulin* of Alfred Bruneau, remembrances of whose *Le Rêve* were not calculated to arouse curiosity concerning his latest work, despite the popularity it had won at the Parisian Opera Comique. Again the composer selected a story by Emile Zola, with Louis Gallet as its arranger for stage purposes; but between *Le Rêve* and *L'Attaque du Moulin* there is not a single point of resemblance. The one is a piece of religious mysticism; the other is sharp, decisive, and picturesque, theatrical if you will. The difference is appropriately accentuated by the composer. In his later work he seems to have changed his manner altogether, and the public are undoubtedly the gainers. The score is not in the least puzzling, constant changes of key and rhythm have not been deemed essentials to realising the dramatic situation, whilst there are several airs and concerted pieces possessing sustained melody, the charm of which is enhanced by the orchestral accompaniment. As a full account of the piece was set forth in these columns in January last, it is needless to again enter into particulars. Suffice it to say that the gay music of the betrothal in the first act, in the retired district of Lorraine in which the mill is situated,

delighted the audience at its first performance here as much as it did in Paris, whilst the stern note sounded at the close of the act by the announcement of the proclamation of war, seized attention and maintained it through the escape of Dominique, the slaying of the sentry, and the voluntary martyrdom of the miller, until the close. Sir Augustus Harris acted wisely in obtaining the services of Madame Delna and M. Bouvet, who did so much to help the initial success of the work. Madame Delna's part is that of the old house-keeper, whose mission it is to dilate in almost frenzied terms upon the horrors of war, whilst M. Bouvet is the elderly miller prepared to sacrifice himself to obtain the happiness of his daughter Françoise. These characters could scarcely be better played. M. Bouvet's fame was long since made, but Madame Delna will probably be able to date a prosperous career from the vigour which she imparted to grey-haired Marcelline. She is an able singer and an actress of undoubted power. Madame de Nuovina was the Françoise, M. Cossira the Dominique, M. Albers the bluff but not unkindly captain of the hostile force, and M. Bonnard the unfortunate sentry. The performance, which had many points of merit besides the representation of the principal parts, was efficiently conducted by M. Ph. Flon, of Brussels.

Among the revivals at Covent Garden was that of Bemberg's *Elaine* on the 7th ult., materially altered since it was introduced here two years ago. The tournament act has been completely excised, and some transpositions have been made in the music for the hero and heroine. Madame Melba was again the Elaine, M. Jean de Reszke the Lancelot, and M. Edouard de Reszke the hermit. Other characters were in the hands of the popular Mlle. Olitzka, M. Plançon, M. Albers, M. Dufriche, and M. Bonnard; but despite this strong cast it can scarcely be said that the reproduction evoked considerable enthusiasm.

Falstaff was several times repeated, but the work for which a crowded audience could always be guaranteed was Gounod's *Romeo et Juliette*, with Madame Melba and the two de Reszkes. Of this work the patrons do not seem to tire so long as it is interpreted by these three famous singers. Madame Calvé on the 16th said good-bye for the season in *La Navarraise*, and the next night *Aida* was brought out to afford another chance to Madame Adini, who a short time before had played Valentina in *Les Huguenots*. In such parts memory often deals hardly with new-comers. Many of those who came to see *Aida* could not forget either Adelina Patti or Lillian Nordica. The King of M. Plançon, the High Priest of M. Edouard de Reszke, and the Princess Amneris of Signorina Giulia Ravogli were specially good performances. Signor Morello was the Radames, and Signor Bevnigani conducted.

GERMAN OPERA AT DRURY LANE.

FRAU KLAFSKY and Herr Max Alvary followed the two sections of *Der Ring des Nibelungen*, selected by Sir Augustus Harris among the seven works for his brief German series, with *Tristan und Isolde*, *Tannhäuser*, and *Lohengrin*, as representing the most modern form of art. Not all these performances had the same attraction for the public as either *Die Walküre* or *Siegfried*. *Tannhäuser* drew an overflowing audience, and so too did *Tristan und Isolde*, but *Lohengrin*—perhaps because of the exceptionally good cast with which it is customarily given at

Covent Garden—did not quicken enthusiasm even among the admirers of the Teuton company.

More welcome to many metropolitan opera patrons were the performances of *Fidelio* and *Der Freischütz*. In the Beethoven masterpiece Frau Klafsky carried her audience completely with her through the hopes, fears, and ultimate triumph of the devoted wife. She sang the beautiful music expressively, and certainly acted the part with more fervour and unexaggerated power than any distinguished singer has exhibited since the days of the lamented Teresa Titiens. Another specially meritorious impersonation was the Don Pizarro of Mr. David Bispham, who contrived to manifest to the full the intense enmity of the Governor without lapsing into the melodramatic. As Rocco, Herr Wiegand had a rôle exactly suiting him. The humble Jaquino and Marcelline were pleasantly represented by Herr Rodemund and Fräulein Gelber, and Herr Alvary was the Florestan. Herr Lohse conducted with his accustomed watchfulness, and caused some comment by playing the famous "Leonora, No. 3," immediately before the final scene, instead of as a prelude to the prison act as is customary in this country. It is a moot point whether a composition so majestically typifying the stage situation should precede or follow the most striking incident in the action, namely, that in which, at the crisis of Florestan's fate, when Leonora checks the murderous advance of Pizarro by presenting a pistol, the tension is removed by the trumpet call announcing the arrival of the Minister and the consequent destruction of the Governor's malevolent plans. Played after the prison scene the noble overture seems to us to partake of the nature of an anti-climax. It was perfectly played on the 7th ult., but the conductor wisely declined to respond to the request for repetition.

After the storm and stress of the Wagnerian music-dramas, it was a treat to hear again the delicious melodies contained in *Der Freischütz*, together with the exposition of dramatic effects answering their purpose without the risk of deafness or mental confusion to the listener. Weber's work, once so popular in this country in stage form, had not been heard for about ten years in London, with the exception of the performance given a few seasons back by the students of the Royal College of Music. To the majority of the younger generation it was therefore an unknown work before the footlights, and it was gratifying to observe the presence of many whose acquaintance with the stirring composition had hitherto been restricted to the overture and detached pieces occasionally given in the concert-room. Taken as a whole the performance on the 10th ult. was worthy such an occasion. Frau Klafsky, though with less to do than in either of the other operas in the season's repertoire, sustained her reputation both as singer and actress by the taste and feeling with which she represented Agathe. Herr Alvary, too, sang more in tune as Max than he did as Florestan, and bore himself well notwithstanding that he was prohibited engaging in the heroics peculiar to Wagner's heroes. He really gave the air known as "Through the Forests" with refinement as well as spirit. Fräulein Elise Kütscherra played and sang brightly as Annchen, and Herr Rodemund gave sufficient prominence to the mild humour of Kilian. Herr Wiegand was a sufficiently defiant and sinister representative of Kaspar. When the opera was new to England this character was played by Mr. Bennett, but in order to add to the musical strength of the performance the solos were taken from the part and given to an introduced character, namely, Rollo, sustained by Mr. Phillips, an eminent basso of his time.

It must have been rather strange to see Rollo walk in when it was the duty of Kaspar to sing. Misses Stephens, Noel, and Paton were favourite impersonators of Agnes, Mr. Braham was the Rudolf (Max), and Mr. T. P. Cooke—the traditional sailor of the first half of the century—embodied the demon huntsman, Zamiel. At the latest Drury Lane performance, excellently conducted by Herr Lohse, the German spoken dialogue was used, as was the case in *Fidelio*, and Sir Augustus Harris made a brave attempt to thrill the audience by a vivid presentment of the supernatural horrors accompanying the casting of the magic bullets in the Wolf's glen. Like the other operas—with the exception of *Lohengrin*—there were repetitions to good houses of both the Beethoven and Weber works.

LONDON AND COUNTRY CHURCH CHOIRS.

*** We shall be glad to receive communications from organists and choirmasters respecting the proceedings of their choirs. Such communications should be posted to the Editor of THE LUTE before the 20th of each month to obtain mention in the following number.

THE Tonic Sol-Fa Association held its annual festival at the Crystal Palace on the 14th ult. In the morning Mr. J. A. Birch adjudicated at a glee party competition, in which there were five entries, and eventually awarded the first honours to Mr. J. B. Mellis's Sol-Fa Glee Party, and the second to Mr. J. Holford's Runcorn Tonic Sol-Fa Society. The concert, by the 5,000 certificated juvenile singers, was conducted by Mr. George Merritt, Mr. J. F. Proudman being at the organ. The thirteen items were sung with considerable spirit, the youngsters paying special attention to the "attacks" and marks of expression. Specially pleasing were "Flowers, flowers," from J. O. Murdock's "The Holiday Concert," "The Mouse and the Frog," and "What game's best for playing?" (H. Coward), these three choruses being encored. The 3,000 adult singers also gave their concert on the Handel orchestra, and this entertainment was particularly interesting owing to it being the means of bringing to London Mr. Henry Coward's sacred cantata, "The King's Error," performed on the 12th ult. at Sheffield by the local Musical Union. The story, dealing with Ahab's mistake in endeavouring, despite the Prophet Micaiah's warning, to take Ramoth Gilead, has been reverently treated, and the work is very effective. No fault, indeed, can be found with it, save, perhaps, here and there the orchestration is a trifle weak, but this is amply compensated for by the striking choruses, the most important feature of the composition. There is one, cleverly-written, in eight parts, "The Word of the Lord giveth life," and another, "Peace, blessed peace," is followed immediately by an ingenious fugue. The soloists had a fair share of the work at its first performance. Madame Clara Samuëll distinguished herself in "Let him that taketh the field," and Messrs. James Gawthrop, Robert Price, and Charles Siebert found ample scope for the display of their vocal abilities. The chorus sang magnificently, nothing being wanting in their rendering of the various parts allotted them. They had been well rehearsed, and many of them had so learned the music that they did not require to look at their books. Of course a large proportion of the choir was drawn from the provinces, Halifax, Leeds, Sheffield, Manchester, Liverpool, Runcorn, Hull, Nottingham, Reading, Oldham, Birmingham, Swansea, Bournemouth, and Grimsby sending contingents. Applause was lavishly bestowed on many of the numbers, and at the close Mr. Coward, who con-

ducted, was warmly complimented upon his "Op. 13." There was a capital second part, consisting of solos and part-songs, and the day's programme, so far as the Tonic Sol-Faists were concerned, concluded with a concert by the West London Choral Association, conducted by Mr. William Holmes. The Festival was a very great success.

THE fifth annual festival of the National Temperance Choral Union was held at the Crystal Palace on the 10th ult. As regards the choral contests in class C (for juveniles), the first prize was won by the Victoria Street (Portsmouth) Band of Hope, and the Lake Road (Portsmouth) Choir was second. In class B, in which each body of from 40 to 60 voices sang "How Sweet the Moonlight Sleeps" (Leslie), and a piece of its own selection, the Nottingham Tabernacle Temperance Choir was first. There was only one entry in class A (for choirs of from 70 to 100 voices), the Cardiff Blue Ribbon Choir, and in consequence of splendid singing, a special certificate was awarded. There were two great concerts on the Handel Orchestra. The first, given by 5,000 juvenile abstainers, was conducted by Mr. J. A. Birch, the accompanist being Mr. F. Wilson Parish; the second included 5,000 adults. In the programme of the latter was "A Bridal Song," by Mr. W. Goodworth, the words of which were written by Sir B. W. Richardson, the President of the Union. There were also miscellaneous concerts by the Ramsgate Temperance Orchestra and Choir, the Lymington Town Temperance Band, the Portsmouth Temperance Choir, and the Crystal Palace Orchestra. In the theatre, a creditable performance of "The Haymakers" was given by the South London Temperance Choir, conducted by Mr. W. Seemer Betts.

THE annual festival at the Crystal Palace of the Church Sunday School Choir took place on the 21st ult. At a concert on the Handel Orchestra, anthems, hymns, and part-songs were steadily rendered by a choir numbering about 5,000. The conductors were Messrs. George Hare and H. A. McLaren.

THE Cardiff Blue Ribbon Choir of 120 voices gave a very successful concert at the City Temple on the 9th ult. The first part of their programme consisted of Cowen's *Rose Maiden*, in which the soloists were Miss Maggie Purvis, Miss Emily Huming, Mr. Emlyn Davies, and Mr. R. W. Evans. Mr. J. F. Proud ably conducted, and Mrs. Louie Rees was an excellent accompanist on the pianoforte, whilst Mr. A. J. Hawkins was at the organ. The choir sang firmly and with taste. The second part was made up of miscellaneous items.

AT St. Barnabas', Kentish Town, Mr. William Lee played, on the 14th ult., Elvey's "Festal March," Hoyte's *Andante* in A flat, Mendelssohn's second organ Sonata, and Wely's offertoire, "La Sainte Chapelle."

ON the 5th ult. Mr. Leonard Butler gave a recital at St. Paul's, Kilburn. The pieces performed included Behrens' *Fantasia* in C minor and Sterndale Bennett's *Minuet and Trio*.

DOINGS IN THE SUBURBS, PROVINCES, &c.

. To obviate any interesting event in the Suburbs or Provinces escaping attention, we shall be glad to receive communications from local correspondents. These, however, must reach us before the 20th day of the month.

IN aid of the Bristol Benevolent Institution Mr. J. L. Roeckel gave a concert at Clifton, on the 28th June, when

the programme consisted entirely of works by native composers. Among these were to be found Sir Arthur Sullivan, Drs. Mackenzie and Villiers Stanford, Messrs. Cowen, Prout, Roeckel, German, Barnett, Ashton, and Walter Macfarren. Local ability was manifested in notable degree in the pianoforte *morceaux* "Idylle," "Twilight," and "Longing," composed by Mr. J. C. Ames, whose father—the late Mr. George Ames—was celebrated in Bristol a quarter-of-a-century ago as a most able amateur violinist. The pianoforte pieces are refined, attractive, and eminently artistic effusions, and their numerous points could not have been better brought out than they were by Mrs. Roeckel. This lady also played with considerable success some of her own compositions (issued under the assumed name of "Jules de Sivrai"). Of these the "Souvenir de Versailles" and "Arabella" are delightful sketches. The rendering by Mr. and Mrs. Roeckel of Walter Macfarren's pianoforte duet "Andante and Bolero" was naturally not the least popular item in the excellent catalogue. Others who assisted were Mr. Carrington (violin), Miss Moline and Mrs. Robinson (vocalists), and Mr. Thelwall (dramatic reader), each of whom fully merited the applause obtained. The demand for tickets was so great that the concert was repeated the next day. By the laudable exertions of Mr. and Mrs. Roeckel and their friends the Bristol Benevolent Institution will financially benefit to the amount of about £20.

AT the annual meeting of the Bristol Choral Society, the report of the Executive Committee stated that artistically the past season had been most successful. The Society now consisted of 56 honorary members, 110 honorary singing, and 373 singing members, making 539 in all. It was suggested that the bass and tenor sections should be increased so as to bring the total to 600. The financial statement showed that a sum of over £60 was due to the honorary treasurer. A resolution was cordially adopted to the effect: "That the Bristol Choral Society desire to record their thanks to their conductor, Mr. George Riseley, for the excellent manner in which he has trained the choir, and their gratitude to him for the unflagging zeal with which he advances the interests of music in Bristol."

THE eighth annual festival of the Exeter Diocesan Choral Association, held in Exeter Cathedral, passed off as successfully as could be wished. The Archdeaconry represented this year was that of Exeter. Last year's festival was for the North Devon choirs, and next year the Totnes Archdeaconry has its turn. In this way singers from every part of the diocese assemble triennially in the mother church at Exeter for their great festival, the date chosen being in the Octave of St. Peter, the Patronal Saint of the Cathedral. The choirs coming from the Rural Deaneries totalled 1,056. Mr. Roylands-Smith, Diocesan Choirmaster, conducted from a central position, the following sub-conductors being stationed in various parts of the building:—Messrs. J. W. Abbot, B.A., Exmouth; Allen Allen, F.R.C.O., Tiverton; J. F. King, Dawlish; G. W. Macpherson, Sidmouth; and Ferris Tozer, Mus. Bac., Exeter. The music of the Diocesan Service Book for this year was used. The Psalms were sung with admirable care and precision to single chants by Dr. Vincent, A. H. Brown, and Dr. Garrett. The setting of the *Magnificat* and *Nunc Dimittis* by Dr. Hopkins was specially remodelled by him for the Exeter Diocesan Association, and its rendering

made a great impression. The anthem, Berthold Tours's spirited "Blessing, Glory, Wisdom, and Thanks," also went well. After a sermon had been preached by the Very Rev. Dr. Jex Blake (Dean of Wells), the *Te Deum* was sung to a setting expressly composed by Mr. Ferris Tozer, Mus. Bac., who accompanied his work on the organ. The choirs sang the music, which contains some highly effective passages, in a very creditable manner. Mr. Roylands-Smith, who may be congratulated upon the smoothness of the musical proceedings throughout, has also conducted festivals this year at Brixham (200 voices), Bideford (600), and Newton Ferrers (200), thus making in all upwards of 2,000 singers. During the past eight years he has conducted no less than 24,000 singers at choral festivals in the Diocese of Exeter.

AN organ recital was given by Mr. C. S. Jekyll at Chertsey Parish Church on the 17th ult., when his programme included Bach's Prelude and Fugue in D minor, Handel's Concerto in B flat, and a Reverie by Saint-Saëns.

DR. A. L. PEACE gave two organ recitals at St. George's Hall, Leeds, on the 14th ult. Among other pieces he played Rheinberger's ninth Sonata, Schumann's "Träumerei," Saint-Saëns' "Marche Militaire," and three of his own compositions.

SOME FOREIGN ITEMS.

M. MONTARIOL, the tenor, who has frequently sung at Covent Garden, died suddenly at Angoulême, on the 20th ult. He was born 39 years ago at Bordeaux, studied at the Paris Conservatoire, and made his *début* in London in 1889 in *Faust*. He was an excellent all-round operatic artiste, and was a great favourite not only with the public but with his associates. He was buried at Bordeaux on the 23rd.

VERDI is said to be so far advanced with the music of *King Lear* that the opera may possibly be heard at the beginning of next year.

HERR AUGUSTE FRICKE, the well-known German bass, born in 1829, died a few days ago in Berlin.

A MONUMENT to Wagner is to be erected at Hanover.

SIGNOR PUCCINI, whose *Manon Lescaut* has recently been heard at Covent Garden, is writing a new opera to a libretto by Verga.

IN Berlin, Offenbach's *Die Verlobung bei den Laterne* and Adam's *Nürnberg's Puppe* have been revived.

Mlle. MARTINI was favourably received as Sieglinde in *La Valkyrie* in Paris the other day. She threw herself with such energy into the forest scene that she was cut in the forehead by Siegmund's sword.

SIGNOR SONZOGNO's season of Italian opera in Paris will consist of 24 representations. Spira Samara's *La Martire*, which has been very successful in Naples, will be among the performances.

SIGNOR SONZOGNO has been appointed director of La Scala in Milan for three years, and will begin his management with Ernest Rey's *Sigurd*.

IN REMEMBRANCE.

Two of the best known names that figure in the obituary records of August are those of Matthew Locke and Dr. William Croft. The first-named, though his fame now rests solely upon the witches' music in *Macbeth*, and even his right to claim this has been long disputed, composed anthems and instrumental pieces, besides music for the stage. He also wrote several essays and treatises concerning the art, and was undoubtedly an able musician. From a chorister in Exeter Cathedral he rose to become composer in ordinary to that not very exacting monarch Charles II., and his death occurred in London in 1677. Of the effectiveness of the *Macbeth* music, without which no performance of the tragedy was a quarter of a century ago considered complete, there can be no doubt. In his latest revival of the play Mr. Irving preferred not to be drawn into the Locke-Purcell controversy, but secured the services of Sir Arthur Sullivan, whose picturesque overture promises to live in orchestral programmes.

In his interesting volume on "English Glees and Part-Songs" the late Dr. W. A. Barrett asserted that Dr. William Croft "was one of the few artists of the time who were not wholly influenced by the artificiality which encompassed every expression of a poetical nature, and he was as true to his art as he could be under the pressure of surrounding distractions." In explanation he added that the changeable loyalty, the indifference to Church institutions, and abiding suspicion made the period between 1677—Croft being thus born the year Locke died—and 1727, the reverse of fortuitous for the development of music. He was born at Nether or Lower Eatington, not far from Stratford-on-Avon. He studied under Blow, and was a chorister in the Chapel Royal. He became organist of St. Anne's, Soho, and of the Chapel Royal, and ultimately of Westminster Abbey. His hymn tune "St. Anne's"—named after the church over the services of which he so long presided—is still a special favourite, whilst his anthem, "God is gone up" remains among the most acceptable of such compositions. The improvements effected in printing music through his agency also entitle Croft to remembrance.

Madame Catherine Hayes, the celebrated concert and operatic vocalist, died at Sydenham on August 11th, 1861; Halfdan Kjerulf, the Swedish composer, whose graceful songs are increasing in popularity, expired on August 11th, 1868; Benjamin Jacob, composer, organist, and conductor in London, passed away on August 24th, 1829; Thomas Linley, brother of "the beautiful Miss Linley" (whose courtship by Richard B. Sheridan had so many romantic episodes), and composer, among other tuneful pieces, of the song "O bid your faithful Ariel fly" in the *Tempest* music, was drowned at Grimsthorpe, Lincolnshire, on August 7th, 1778.

CITERNE.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

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"ONE SOWETH, ANOTHER REAPETH."

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FOR "THE LUTE" BY

S. BARING GOULD, M.A.

LONDON:

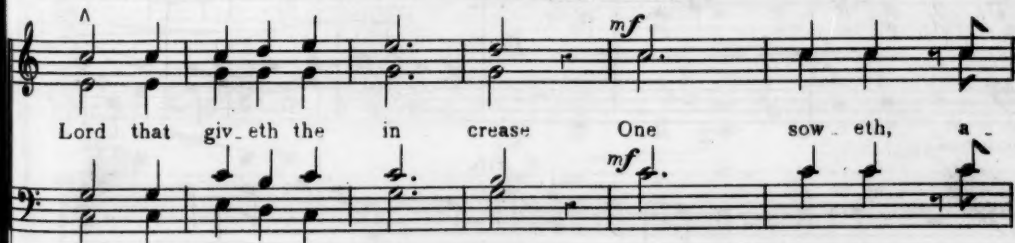
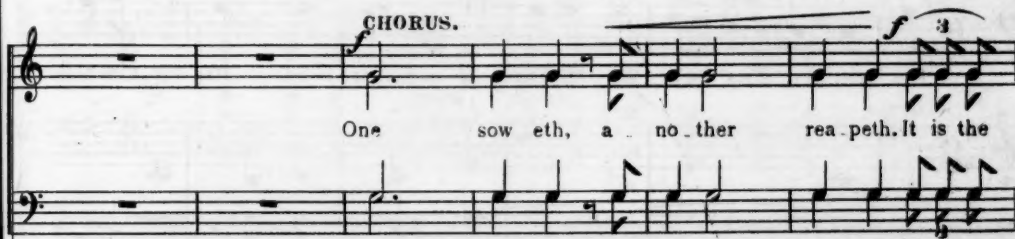
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F. C. MAKER.

Moderato.



CHORUS.



no-ther reapeth It is the Lord that giv-eth the in-crease.

ff *3* *rit.*

Solo Bass.

mf

The sow-er goes forth sow-ing, The seed on-either hand. Its for-tune nothing

Moderato

p

know-ing Com-mits it to the land.

p

mf *rit.*

Its for-tune nothing know-ing, Com-mits it to the land.

mf *rit.*

CHORUS.

mf *f* *rit.*

One soweth, a - no - ther reapeth, It is the Lord that giv - eth the in - crease

mf *f* *rit.*

Andante. Solo Alto or Mez: Sop.

p

The ten - der seed is spring - ing, The sun - shine and the shower. Each

p

to the corn is bring - ing, Its suc - cour hour by hour.

p

mf

The sun - shine and the show - er, Each

rit.

to the corn is bring - ing, Its suc - cour hour by hour.

rit.

CHORUS.

mf One soweth, a - nother reapeth. It is the Lord that giveth the in crease. *f* *rit.*

mf Solo Tenor. *Moderato.* The wind a - cross the wheat field, Is blow - ing fresh and keen. — And. *p*

like a - sea it - rip - ples, Its wave - lets glanc - ing green, *pp* *p*

Its wave - lets glanc - ing green, And *mf* *p*

like a - sea it - rip - ples, Its wave - lets glanc - ing green. *rit.* *rit.*

CHORUS.

mf *f* *rit.*

One soweth, a nother reap eth, It is the Lord that giveth the in crease.

mf *f* *rit.*

Allegretto. Solo Sop.

f *mf*

But lo! A change ap-pear eth, The fields are turned to gold. The

Har-vest quick-ly near-eth, Your garn-ers will they hold, Tha

tr.

marcato. e rit. *Tempo.*

bun-dance God is giv-ing. Come reapers, Reap-ers, come. God

f *rit.* *Tempo.*

f *rit.*

feed-eth all men liv-ing. Reap, bind, and car-ry home.

rit.

CHORUS.

mf One sow-eth, a no-ther reap-eth, *f* It is the Lord that

mf

DUET.

Tenor.

rit. giv-eth the in-crease *Allegretto* The reap-er and the sow-er, To

rit. *Allegretto*

geth-er now re-joice, The reap-er and the sow-er. To- geth-er now re-

joice The reap-er, and the sow-er. To- geth-er now re-

QUARTET

re-joice, To-gether now re-joice. To-gether now re-joice The

reap-er and the sow-er, To-gether now re-joice The

reap-er and the sow-er, To-gether now re-joice The work of both is

rit. *f* *^*

ded, U nite in heart and voice, and sing and

rit. *f*

CHORUS.
Andante maestoso.

f *^*

sing. and sing One sow eth, a no ther

rit. *f*

ff *3* *^*

reapeth It is the Lord that giv eth the in crease.

ff

f *ff* 3

One sow eth, a no - ther reap - eth, It is the

rit. *ff* *Vivace.*

Lord that giv eth the in - crease, Re - - joice, re -

rit. *ff* *Vivace.*

- joice, U nite in heart and voice re - joice re

joice re joice re joice Re joice re

joice U nite in heart and voice, re joice re

joice re joice re joice, re joice

ff rit.

ff rit.

P. & W. 1960





DR. WOOD.

No
Register

MR.

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